

“Dude Looks Like A Lady:” Power and Masculinity In 1980s Glam Metal Music Videos

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Abstract

The 1980s has retroactively been labeled as a hypermasculine time, and this label is especially applicable when analyzing rock music of the decade. While rock music has always been dominated primarily by males, some of these artists used androgyny in their stage personas in ways that produced a commentary on the role of masculinity during that time. These artists belonged almost entirely to the same genre of Glam Metal rock. This project examines the content, costumes, and themes presented in popular music videos from the Glam Metal genre during the 1980s. This analysis is completed using Goffman’s categories of gender display and David and Brannon’s categories of masculinity along with Robert Walser’s theory of exscription to analyze seemingly opposing concepts of masculinity and androgyny. This project reveals that these artists, often viewed as a marginal part of the culture, used androgyny as a way to reinforce traditional gender stereotypes while maintaining the exclusivity of rock music as a masculine realm.

1. Introduction

For the better part of the past century, rock music has relied upon an image of rebellion against the established norms of society. Whether that be through music and lyrics or through experimentation with performance styles, fans continually have turned to the genre as an escape from the monotony and constraint of everyday life. For the first few decades of rock’s existence as a musical genre, the only way that fans could interact with bands was through stage shows or the purchase of the band’s album which may or may not have included pictures of the band. With the advent of music videos in the early 1980s, musicians of all genres were able to visually convey their stage personas to a new audience that might not have been previously exposed to their stage shows. The videos that emerged in the 1980s from rock musicians often experimented with storytelling that would catch the viewer’s eye, while showcasing the energetic performance styles that characterized their stage shows. As a response to pop music videos that brought storytelling to the forefront in favor of focusing on the performance of any instruments, metal bands included a concert-like performance element to their videos as a way to keep a separation between metal and pop. This also helped to reinforce the masculine nature of the genre, as Clawson claims that rock bands are inherently understood as “a sex-segregated social sphere that promotes male solidarity.”¹

Glam Metal performers in the 1980s utilized several visual and musical styles that placed them within the category of the genre, which many fans saw as the combination of “the intensity and heaviness of metal with the romantic sincerity of pop.”² Unlike some other musical genres such as classical or jazz that have very specific parameters for inclusion, rock fans ultimately are the deciding factor in determining which bands are included in each sub-genre of rock. For fans of Glam Metal, this categorization includes the band’s use of makeup, jewelry, and themes of romance and love in the music itself. Although these characteristics appear to be an expansion of the tradition of rebellion that rock is famous for, they ultimately serve to reinforce a different tradition that is famous within the rock genre: an overwhelming dominance of traditional ideas of masculinity.

2. Literature Review

The emergence of Glam Metal music in the early 1980s has prompted many researchers to comment on the movement's unique status as an over the top response to the equally larger than life decade. Glam Metal (or Hair Metal as it was pejoratively titled) lived in an entirely different world compared to the rock in the decades preceding it. Large, teased hairstyles, theatrical makeup, and over-the-top stage personas characterized Glam Metal musicians, which accompanied even more dramatic performances both on stage and in music videos. An integral part of the exaggerated personas was the appropriation of female gender markers to help Glam rockers stand out in a sea of other artists. This included the use of lipstick, heavy eyeliner, face powder, and traditionally female articles of clothing such as lace, floral, or leather blouses, high heels, and animal prints.³⁴

While Glam Metal musicians utilized the feminine aspects of previous Glam Rock musicians such as David Bowie and The New York Dolls, they did so in a more exaggerated manner than ever before. This has been a source of extensive research by sociologists and historians alike, in the effort to discover a more specific social reasoning behind these decisions.⁵⁶ However, many researchers have neglected to analyze the extent to which Glam Metal musicians utilized these gender markers in a way that affected not only female musicians and audiences, but other artists at the time. The appropriation of traditionally female gender markers by Glam Metal artists is a largely unanalyzed area of rock music discourse. Very few researchers have looked at how artists were commenting on the influence of masculinity in the mainstream media during the 1980s. Even fewer researchers have tried to determine the influence that masculinity had upon the creation of music videos that were created by Glam Metal artists during this decade.

Much of the research on rock music and gender displays has focused on the treatment and actions of female musicians. Because rock is a male-dominated genre, the few women that push through the barriers to inclusion are analyzed to determine what separates their story from that of thousands of other female rock musicians. The focus on the absence of women in the genre characterizes much of the well-known scholarship on the heavy metal and punk scenes.⁷⁸ Although some females have broken through the barriers to inclusion in rock music, it has remained a largely masculine genre which has limited the types of gendered stories that are told. Much of the research on these few female artists has focused on their acquiescence to a larger masculine framework that dictates displays of gender by the artist, such as Suzi Quatro's expressions of hyper-sexualized and phallic treatment of her bass guitar.⁹ Thus the question for much of this research becomes one of exclusion, which some have argued is not overtly exercised but subliminally practiced through the limited opportunities and larger barriers women have when venturing into rock music as performers.¹⁰

Although the largely absent representation of females in 1970s and 80s rock music is integral to the masculinization of the genre itself, many researchers that focus on this topic generalize the continuing presence of masculinity as an evenly oppressive force. During the Glam Metal movement specifically, the displays of gender by male musicians seemed to be shifting from other more overt styles of masculinity that were being practiced in Punk or even Heavy Metal. For this unique movement, the literature exploring this masculinization is limited. However, some research has been conducted regarding the role of female audiences of Metal, and how they navigate the highly masculinized structures of power in the places that this music is performed.¹¹¹² This approach is somewhat unique in this particular genre, as researchers tend to focus mainly on the performers or male audiences in their analysis.

Any discussion of gender displays would be incomplete without an inclusion of popular gender theories. The most widely discussed theory of gender displays is Goffman's theory of "gender and sexual identity as performative."¹³¹⁴ The literature on rock musicians focuses heavily on this theory, as well as Butler's work regarding gender as performance rather than innate.¹⁵¹⁶ However, much of the research using these theories has focused on the early Glam Rock movement in the 1960s and 70s, instead of its later incarnations in the 1980s. This work also tends to focus on the gender performances of male musicians as a cohesive group, instead of picking apart the specific gender displays of certain rock musicians that may have worked to form unique commentaries on traditional notions of gender. Even discussions of other performers in realms such as drag have been generalized in terms of how these artists are dissecting and analyzing the gender roles they decide to adopt on stage.¹⁷

David and Brannon identify four main types of masculinity in their 1976 work *The Forty-Nine Percent Majority: The Male Sex Role*. While Goffman's analysis of gender display focuses on the ways in which femininity is manifested and reinforced through visual depictions, David and Brannon's analysis of gender display focuses on the ways in which masculinity is socially constructed. They claim that masculinity takes the form of four stereotypical categories, all of which men are expected to conform to in various settings and situations. David and Brannon describe these themes as No Sissy Stuff, The Big Wheel, The Sturdy Oak, and Give 'Em Hell. In contrast to Goffman's theories of femininity, David and Brannon's theories of masculinity focus on the actions that are required to perform masculinity

successfully within a certain social circle. Both of these works put forth theories that approached the work of gender as an outside-in practice, in which social expectations and norms form the ways in which gender is depicted in both visual media and our everyday actions.

Although not a sociologist, Walser analyzed the visual and musical styles of Glam Metal artists in the 1980s, producing one of the most comprehensive discussions of this time period that includes the artists within this subgenre. Walser introduces the concept of exscription in rock music as the “total denial of gender anxieties through the articulation of fantastic worlds without women.”¹⁸ He uses exscription as the opposite of “inscription,” the act of including something. The concept of exscription according to Walser is one of three “strategies concerning gender and power” that includes misogyny, androgyny and romance. However, Walser does not anticipate any possible connections between any of these strategies or how they might be utilized by bands in tandem with ideas of femininity that do not include the visual characteristics of the band itself.

Discussion of gender in rock music inevitably leads to the assertion of rock’s masculinity both in the form of the music that is played and the stage personas that the artists utilize in their performances. Some researchers even criticize the methods other academics use to analyze the gender dynamics of the genre, as they tend to ignore the role they play in shaping discourse regarding gender and the reinforcement of masculine ideals.¹⁹ What sets the Glam Rock era of the 1960s and 70s apart from the Glam Metal era of the 1980s, however, is the popularity of music videos on television. Music videos were yet another way that bands could assert their masculinity to a large audience that may have not been previously exposed to this genre. MTV began to play videos from bands that displayed this mixed-gender aesthetic, which exposed these bands to more diverse audiences than ever before.²⁰ The increasingly visual exposure of musicians as a result of music videos has been documented by many researchers, but few have focused on how this new method of promotion affected and was affected by the looks of Glam Metal musicians. Compared to the rock musicians of the 1960s and 70s, artists in the 80s were confronted with a challenge that provided new opportunities for the power structures behind the music and stage personas to be analyzed by the larger public.²¹ Even existing artists were prompted to change their stage personas to fit the more marketable images prevalent on MTV, yet researchers do not seem to focus as much on the importance of this new medium in their discussions of masculinity during this time period.²² As a result, commentary on the 1980s that includes discussion of music videos and Glam Metal musicians is extremely limited in scope.

In recent years, the analysis of rock music and its complicated relationship with gender performance has focused either on female musicians or early Glam Rock artists in the 1960s and 70s. However, commentary on the 1980s Glam Metal movement has been much less prevalent, perhaps because these artists were not perceived as trying to use masculinity or femininity as a specific tool for commentary. Although artists such as David Bowie and Alice Cooper left indelible impressions on the Glam Rock music scene, the Glam Metal musicians of the 1980s were not silent on the issue of gender, and may have even helped bring about a new type of conversation regarding structures of power in the genre. Because of this absence of material focusing on these artists, the Glam Metal movement along with major gender theories put forth by Butler and Goffman will be the main focus of the research in this project.

3. Methods

Because the fans of rock music often determine which bands should be in which subgenre, it is imperative that the bands in this study be artists that the fans most overwhelmingly categorize as Glam Metal. These music videos were sourced from YouTube, using a list compiled from several sources that discuss the most popular and most visual Glam Metal bands during the 1980s. The popularity of these bands is integral to the research, as it is important to analyze the bands that were most likely to impact the cultural landscape during the 1980s. The most popular bands were determined first, and then from that list two of the band’s most popular videos during the decade of analysis were chosen.

To analyze the forty videos that were chosen using this method, a code list was compiled using Goffman’s six categories of feminine gender display along with David and Brannon’s four themes of masculinity. Additionally, the presence or absence of a female was coded, as well as the feminine gender markers displayed exclusively by the band members. These were the only original codes, however after an initial coding process it was determined that other codes were emerging, including the separation of the woman from the band’s performance and the use of instruments in a phallic manner.

4. Results

Table 1. Categories of analysis with number of videos that included characteristic

Code	# of Videos Positively Coded
Female Presence	31/40 (77.5%)
Scantly-Clad Woman	24/40 (60%)
Woman is separated from band's performance	19/40 (47.5%)
Female Gender Markers-Band Members-Visible Makeup	19/40 (47.5%)
Female Gender Markers-Band Members-Female Clothing, Jewelry, High Heels	33/40 (82.5%)
Female Gender Markers-Band Members-Long Hair (shoulder length or longer)	40/40 (100%)
Traditional Blue-Collar Workers or Themes Depicted	6/40 (15%)
Negative Depiction of White-Collar Workers, High Class Living, or Figures of Authority	6/40 (15%)
David and Brannon (D&B) Theme-No Sissy Stuff-Stigma of Anything Feminine	9/40 (22.5%)
D&B Theme-The Big Wheel-Success, Status, & Need to be looked up to	10/40 (25%)
D&B Theme-The Sturdy Oak-Manly Air of Toughness, Confidence, & Self-Reliance	16/40 (40%)
D&B Theme-Give 'Em Hell-Aura of Aggression, Violence, & Daring	14/40 (35%)
Musicians Exhibit Phallic Behavior Towards Instrument	16/40 (40%)
Goffman Theme-Relative Size	18/40 (45%)
Goffman Theme-Feminine Touch	23/40 (57.5%)
Goffman Theme-Function Ranking	20/40 (50%)
Goffman Theme-The Family	7/40 (17.5%)
Goffman Theme-Ritualization of Subordination	27/40 (67.5%)
Goffman Theme-Licensed Withdrawal	18/40 (45%)

Each of the forty videos in this content analysis coded positively for at least one of Goffman or David and Brannon's themes of masculine or feminine display, whether from the actions of a female in the video or from the band members themselves. The most common of David and Brannon's themes of masculinity was The Sturdy Oak, which was evident in almost half of the videos. Ritualization of Subordination was the most prevalent of Goffman's themes of feminine display, which included actions such as bowing, kneeling, lying down, and hand holding. In these videos, it most often was seen as a woman lying on her back while crossing her legs in the air. While the band members exhibited a few visual characteristics that fit within Goffman's themes of feminine display, the females in the videos most often were the actors exhibiting at least one action associated with feminine gender display.

What is unique about the Glam Metal image compared to other rock music sub genres is the use of androgynous gender markers in each band's persona. Each of the twenty bands in this content analysis exhibit at least one of these androgynous gender markers in their music videos, with the most common feature present in every video being long hair styled past the shoulders. Although this alone does not constitute an androgynous image either in this analysis or otherwise, when combined with other traditionally feminine gender markers it produces an image that was typical of the Glam Metal style. These markers include anything from earrings that dangle past the earlobes, revealing spandex clothing, and even prints that traditionally would be worn by women such as polka dots or florals.

While Walser categorizes exscription as the total absence of women, many Glam Metal music videos did in fact include women to some degree while also practicing exscription. Walser's analysis of exscription used by rock musicians describes the complete absence of women, but in this project exscription is used as the separation of a woman from the purely masculine world of performance that the band is inhabiting. While thirty-one music videos featured women in some capacity, nineteen videos separated the women from the performance of the song that the band was participating in. Most often, the woman was participating in the narrative aspect of the video while the band appeared to be in an entirely different location for their concert-like performance to the camera. For instance, in Dokken's video for "Heaven Sent," the woman is seen walking through a city at night while the band performs in an empty graveyard. The woman is never seen on camera at the same time as the band, and is wholly disconnected from the performance aspect of the video. By separating women from the performance itself, bands attempted to create a world of fantasy in which "men are the only actors, and in which male bonding among the members of a 'hero-team' is the only important social relationship."²³ In creating this separation the bands were reinforcing the idea that the

space they inhabited was a purely masculine world, and the woman was inhabiting a separate world that existed in response to the masculinity of the band. Other than the main female character that was separated from the band, almost all of the videos were also devoid of any prominent male characters that were not band members. This serves to reinforce the creation of an idealized world in which the men in the band are the only male presence, and have no outside threats to the creation of their music or masculine status.

Because the presence of a woman in a band's music video might threaten this male bonding, the band must separate her from their masculine actions. Including a female in this imagined world is also a way to grapple with the idea of women as representations of conformity in the "rebel imagination," in which "women figure as both victims and agents of castrating conformity."²⁴ In separating the actions of the female character from the actions of the band, the males are responding to this perceived threat posed by the female while reinforcing and reaffirming their masculine status as rock stars. This is also a method of asserting the female's subordinate status within this imagined world, especially when the woman is shown in positions of inferiority as described by Goffman. This subordination leads to the reinforcement of the idea that from the perspective of the Sturdy Oak that is introduced by David and Brannon, females take on the role of the "Clinging Vine" as the antithesis of everything that is masculine.

Nearly every video showed the band taking part in a performance of their song, either playing an imaginary concert to the camera or utilizing footage from a previously performed concert. Even this use of concert-type performance serves to reinforce traditional themes of masculinity, as it reminds the viewer that no matter what the band may look like, they are still performing a largely masculine task of playing instruments. This performance was the most important aspect in videos such as Mötley Crüe's "Live Wire" and Bon Jovi's "You Give Love a Bad Name," as these videos were entirely composed of concert footage. According to Clawson, this performance is seen as a masculine task primarily because rock has always been "a musical world which both assumes and produces the masculinity of its dominant practitioners."²⁵ By showcasing their skills as performers, Glam Metal bands were not only asserting their competence as musicians but were successfully performing masculinity in the tradition of other rock musicians. The performance aspect of their music videos was a way to "use familiar codes to construct—and thus make visible—unconventional representations of gender and sexuality."²⁶

While all of the videos featured the bands performing in some capacity, they also tried to tell a story of one kind or another whether it connected to the lyrics or not. Many of the videos that Glam Metal musicians were creating in the 1980s largely existed in worlds that were separated from the reality that of their fans' day-to-day lives. KISS's video for "Lick It Up" took place in a post-apocalyptic world, while Warrant's "Big Talk" placed the band in the lair of a giant that wanted to siphon the talents of the lead singer. This separation reinforced the idea that anything was possible in these imagined worlds, and allowed the bands to experiment more with their physical appearance. Twisted Sister's videos for "I Wanna Rock" and "We're Not Gonna Take It" both imagine scenarios in which they are physically rebelling against figures of authority, all while wearing corsets, exaggerated styles of makeup, and ample amounts of jewelry.

When women are absent from these videos (9/40 videos), traditional themes of masculinity increase dramatically. Bands that did not feature females at all in their videos were consistent in this throughout both music videos that were analyzed, which indicates that these groups were making conscious decisions about what kind of images they wanted to project to their audience. The most frequently displayed theme of masculinity out of the four introduced by David and Brannon was that of the Sturdy Oak (16/40). Existing as a reaction to the "Clinging Vine" of femininity, the Sturdy Oak must show others that he is able to survive on his own and also provide for others. In Glam Metal music videos, this capability is manifested physically by showing females physically subordinate to male musicians.

Goffman's theme of ritual subordination was the most prominent of his gender themes present in the forty music videos (27/40), and was seen in the gender displays of both band members and women featured in the videos. When compared with prominent themes of masculinity, it is not surprising that the Sturdy Oak was the most prevalent of David and Brannon's four frameworks. For a man to assert his self-reliance and confidence when attempting to perform gender successfully, he must do so in response to a reliant femininity "once one knows what the society considers feminine."²⁷ Goffman's description of ritual subordination has several manifestations, including bowing, lying down on the floor, bending one's knees in a bashful manner, and even body clowning which is described as "the use of the entire body as a playful gesticulative device."²⁸

Each of the bands exhibits at least one female gender marker in every video, whether it be a full face of makeup, long styled hair that falls past one's shoulders, or traditionally female items of clothing. This signals that all of the bands have certain visual markers that place them in the category of Glam Metal, which often included these female gender markers. While these musicians were criticized for choosing a more feminized style that some believed detracted from their music, these stylistic choices ultimately served to reinforce the same masculine themes that other Metal artists were promoting during the same time period. For instance, the idea of rock as a rebellious genre is almost as old as the genre itself, and Glam Metal artists were not alone in embracing this rejection of perceived mediocrity.

David and Brannon's "Give 'Em Hell" theme of masculinity was the second most prevalent theme in this analysis (14/40), and was characterized by "the aura of aggression, violence, and daring."²⁹ Videos often featured youths running away from home (Skid Row's "18 And Life"), rejecting figures of authority (Twisted Sister's "We're Not Gonna Take It"), or participating in dangerous activities that result in death (Winger's "Headed For a Heartbreak"). Along with these implications of rebellion, employing androgyny in their personas allowed Glam Metal musicians to experiment with traditionally feminine gender markers such as makeup and high heels.

5. Discussion

In the forty music videos included in this content analysis, each band utilized images that were specific to traditional themes of rock music. Walser claims that the genre of metal is "an arena of gender, where spectacular gladiators compete to register and affect [sic] ideas of masculinity, sexuality, and gender relations."³⁰ While this is true of metal as a whole, within Glam Metal music videos the true battle is fought using the weapons of performance and costuming. While several bands in this analysis such as Twisted Sister and W.A.S.P. heavily drew on feminine gender markers for their personas, many other bands restrained their looks to include markers that did not challenge gender boundaries to any great degree.

In his analysis of the female cock-rocker Suzi Quatro's stage persona, Auslander claims that Quatro was able to retain her feminine gender identity so effectively as a result of her "masculinely coded performance style" that was "juxtaposed with a femininely coded body."³¹ While it is true that "both sets of significations are present" in this combination, this is only true for female musicians that must successfully navigate a genre that is dominated by masculinity. For the male musicians in Glam Metal, any markers in their stage persona that suggest a hint of femininity are overpowered by their masculinely coded body combined with performance styles that are stereotypically masculine. For female rockers like Suzi Quatro, both masculine and feminine gender markers are able to coexist without overpowering each other. However, for male rockers, the power associated with their male bodies and performances are never under any threat from female gender markers that they may temporarily adopt in their stage personas. The audience is assured that the performer's masculine identity is secure, even though they are viewing gender markers that in a more ordinary setting would pose a threat to one's gender status.

David and Brannon's themes of masculinity would appear to be more directly applicable to rock music videos in which masculinity is overwhelmingly present. However, what emerges in Glam Metal music videos specifically is that Goffman's themes of feminine display are more often seen both in the male band members and the female subjects of the videos. While twenty-nine out of forty videos were positively coded for a least one theme of masculinity, there was only one video that did not positively code for any of Goffman's feminine displays. It is interesting to note that in this video, Motley Crue's "Live Wire," three out of the four David and Brannon themes of masculinity were positively coded. The most common theme of masculinity that was displayed in Glam Metal music videos was the "Sturdy Oak," which is described by David and Brannon as the most subjective theme of masculinity and can take on many adaptations that depend on the conception of femininity at any given time. In a general sense, the Sturdy Oak is expected to be "tough, confident, self-reliant, strong, independent, cool, determined, and unflappable."³² The overwhelming prevalence of this theme in Glam Metal music videos is not surprising, as the idea of a male being confident and tough coincides with the image of rock music as a hardcore genre. This association was as old as the genre itself, as Auslander describes rock as a "traditionally male-dominated cultural form that evolved from male-dominated social contexts."³³ Masculinity is seemingly inextricable from rock itself, and as a result retains a dominant status even when aspects of femininity are introduced.

6. Conclusion

The Glam Metal bands featured in this study in many ways fit into the traditional narrative of rock as a rebellious genre. However, in the flight from many of society's constraints, these bands have brought some baggage in the form of traditional ideas surrounding the performance of gender. By doing so, they not only are communicating to their fans that this performance is valid and has merit in their world and in our own, but they are also subtly reinforcing the genre as a purely masculine realm in which femininity is held to a lower status. While rock bands reinforced sexist themes in the decades before Glam Metal (and have continued to do so in the decades that followed), the advent of music videos brought more focus to the visual elements of a band's performance and allowed each group to create worlds in which anything was possible. The fact that the majority of Glam Metal bands chose to recreate traditional

hierarchies of gender in the creation of these imaginary worlds is indicative of the persistence of traditional ideas of gender that pervade all aspects of social life, including popular music.

7. Endnotes

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28 Goffman, Erving, *Gender Advertisements*, (New York: Harper & Row, 1976), 50.

29 David & Brannon, 199.

30 Walser, 111.

31 Auslander, 10.

32 David & Brannon, 161.

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Appendix A

Code	Criteria for Inclusion	Criteria for Exclusion
Female Presence	Visibly identifiable woman is present in video	No woman present
Scantly-Clad Woman	Woman is present and is wearing at least one of the following: bikini, lingerie, short skirt or shorts, low-cut top	Woman is not wearing anything that displays her body
Woman is separated from band's performance	If woman is present, her actions are shown separately from band's performance of the song	Woman is participating in band's performance, either by playing an instrument in jest or helping the band perform in some manner
Female Gender Markers-Band Members-Visible Makeup	At least one band member is wearing visible makeup, including: -heavy eyeliner -lipstick - powder/foundation -blush/rouge	Band members are not wearing makeup, or makeup is so light as to be unnoticeable to the average viewer
Female Gender Markers-Band Members-Female Clothing, Jewelry, High Heels	At least one band member is wearing traditionally female items of clothing: -lace shirts, -low-cut tops or jumpsuits, -florals, leopard, or polka dot prints, -high heels, - corsets, -jewelry, -nail polish	Band members are not wearing any of the listed items of clothing
Female Gender Markers-Band Members-Long Hair (shoulder length or longer)	At least one band member has hair styled past the shoulders	No band members are wearing long hair
Traditional Blue-Collar Workers or Themes Depicted	At least one person is seen performing manual labor or depicting themes of lower socioeconomic status	No theme present
Negative Depiction of White-Collar Workers, High Class Living, or Figures of Authority	Video shows someone from a high socioeconomic status being made fun of, physically or verbally abusing others, having physically grotesque features, or otherwise depicted as monstrous	No theme present
David and Brannon (D&B) Theme-No Sissy Stuff-Stigma of Anything Feminine	Theme is present (e.g. Men are physically or verbally denouncing women or femininity)	No theme is present (e.g. simply displaying masculine themes or gender display)
D&B Theme-The Big Wheel-Success, Status, & Need to be looked up to	Theme is present (e.g. images of higher socioeconomic status including limos, wads of cash, paparazzi or cameras flashing)	No theme is present (e.g. male band members are playing on a stage would not qualify)
D&B Theme-The Sturdy Oak-Manly Air of Toughness, Confidence, & Self-Reliance	Theme is present (e.g. male is seen standing triumphantly by himself, woman is seen clinging to man as	No theme is present (e.g. male band members simply by themselves do not qualify)

	he looks away, male is seen accomplishing tasks or goals)	
D&B Theme-Give 'Em Hell-Aura of Aggression, Violence, & Daring	Theme is present (e.g. males are seen driving fast cars or motorcycles, participating in dangerous activities such as fighting, shooting guns, or using drugs and alcohol)	None of these aspects are present
Musicians Exhibit Phallic Behavior Towards Instrument	Male musicians display their instruments in a phallic manner, thrusting and gyrating sexually	No theme present
Goffman Theme-Relative Size	One person (usually the female) is shown as physically smaller than another person, or one person is bowing in front of another person	No theme present
Goffman Theme-Feminine Touch	Female body is delicately holding or touching something, self-touching	No theme present
Goffman Theme-Function Ranking	Man is shown performing useful tasks, woman looking on, man feeding woman, man helpless in female spaces	No theme present
Goffman Theme-The Family	Traditional image of the family as father, mother, children	No theme present
Goffman Theme-Ritualization of Subordination	Bowing, women lying down or on the floor, bashful knee bend, tilted body, woman smiling at man, "body clowning," mock assault, protective arm, shoulder hold, hand holding	No theme present
Goffman Theme-Licensed Withdrawal	Hands in front of face, hands touching each other, head/eye aversion, looking at hands, woman on phone call, woman lying down with legs kicked back, woman is consumed with pleasure (happiness, excitement), ritualization of shielding (using objects, shadows, walls other people), snuggling	No theme present